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## The Pacific Sentinel, May 2016

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# THE PACIFIC SENTINEL

MOTHER, MAY  
I JUST NOT?



ASPSU ELECTIONS

P.9

NORMALIZING THE DESIRED

P.15





# THE *PACIFIC* SENTINEL

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## WHO WE ARE

The Pacific Sentinel magazine offers an inclusive forum incorporating in-depth content from the PSU community. We advocate on behalf of the marginalized, explore the merits of cultural artifacts, and initiate interdisciplinary communication.


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# A HARE KRISHNA RAGTAG WITH A KAYAK

A PROFILE OF ANTONIO ZAMORA

JESSICA POLLARD



Antonio Zamora in downtown Portland / Jessica Pollard

Maybe anyone can find correlations between kayaks, Hare Krishna and being a ragtag - a sarcastic reclamation of a word that insinuates disorganization and commoners - but none as passionately or clearly as Portland-born activist Antonio Zamora.

When the icebreaker ship, Fennica, rolled into Portland for repairs last summer, he was right at the front lines with fellow Shell No “kayaktivists” in an attempt to prevent it from leaving Portland to drill oil.

“Portland Shell No set precedence for

kayaktivism... the people who were on the water walk chanting on land, they were not ordinary chanters, they were like Memorial Coliseum chanters. It was epic. They invigorated, it made the whole thing a spectacle! I think that’s what we need more of in this life, to feel more connected to spirit through chanting or being at an action,” Zamora said.

Even before that, Zamora spent time in Seattle and Port Townsend hindering oil rigs with kayaks, stalling the Polar Pioneer last May with just six others.



"The night before this action, this affinity action, we prayed. I was praying to Krishna. I think that action says a lot. It didn't get publicized which says a lot itself. It's important to know that a small group of people can stop an oil rigger bigger than a small American Mall. You could say the oil rig was perhaps the size of the Justice Center. It was mystical. It was a very powerful experience to face down the Polar Pioneer," Zamora said.

The spree of environmental justice along the Pacific Northwest's rivers and oceans led to the founding of Zamora's solidarity network, the Ragtags Against Doom (whose acronym is, aptly, RAD), which eventually led him on an adventure to Paris during the 2016 Climate Talks.

Before Shell No, and even before Zamora found himself immersed in the Occupy Portland movement, he describes his past life as a vagabond. "I just think my whole life has been walking into a mystery. I found my family in Mexico, I survived being a street kid, I survived street terror-- That's not just in Portland, that's everywhere I go," Zamora said.

As matter of factly as can be, Zamora will willingly describe his upbringing. His mother had him at around 14. He failed school, and was distanced from his Mexican roots by an immigrant father who, according to Zamora, faced a painful ultimatum: "assimilate or die".

When chatting with Zamora, one might begin to wonder how so many anecdotes and slices of life can be rolled into one person. At 19, he made a trek from Portland to San Francisco, after living as what he calls a "street kid" in Downtown Portland for three years. "I had no food, no money, no water, no jacket. I had nothing. At the time, it felt like 'why should I be homeless in a city I've already spent most of my life in? I should go somewhere else, see what life is elsewhere,' it's the curiosity that drives me," Zamora said.

In April, The Pacific Sentinel had the opportunity

to sit down with this Portland native to hear about his personal mantra: "Hope is abundant, resistance is everywhere", his world adventuring, and more.

*I have to ask, did you have much kayak experience prior to Shell No?*

Actually, and this is a funny story, the moment I showed up at the floatilla last year, they had kayaktivist trainings. One person said 'sir can you kayak?' and I said 'yes, of course I can kayak' and it turns out I am a great kayaker, although I was never one before."

*Could we shift gears, and talk about the Paris Climate Talks?*

I went because I was inspired by the people I met through Shell No...I didn't come with privilege, or a whole lot of privilege, I had a lack of resources growing up... I just wanted to be a part of a larger dialogue and make a difference in the world. I went there for those reasons, for RAD, [which] is generally people from disenfranchised backgrounds, people of color, and so I want to connect people more to this work. If they can't be a part of it every day, I want them to feel connected to the things that I do.

*What did you do in Paris?*

I networked, met new people, supported a lot of actions... I met a lot of activists while in Paris during the Climate Talks. I noticed there was a high level of police security and secret police walking around. Secret police in Paris were easy to spot for me.

While in France, I visited Zad. Zad is a group of people who occupy habitat and farmland, which is opposing France's largest western airport project but it hasn't been implemented because anti-authoritarianists, activists, artists, and people from all walks of life have created a community which opposes the airport project. I was there for three weeks... It was really incredible. At times I felt very content with my



life. I got to spend my birthday inside of [that] autonomy zone.

*Prior to us meeting up, you were messaging me about Break Free. What is that?*

Break Free is a global action to keep fossil fuels in the ground. It is a 3 day action, happening in Anacortes Washington. There are several actions happening all around the world. My role now is always pumping people up for direct action and sharing information about the event,

Break Free in Anacortes, Washington is planning to shut down an oil refinery. Shell Oil and Tesoro [are] occupying this land. It creates 47 percent of the North West fuel, and we need to immediately respond to that because it's the biggest... in the northwest...The [movement] itself is fairly new... it will be launched in May. It's exciting because it's creating this narrative against fossil fuels... it gets new people to join, it creates time and space to have arguments for a just transition to another world. We need to educate people more about the health of the planet right now, and how humans are creating a total devastation. We need to be very sensitive and compassionate about this work because people in the global south are going to take a huge punch because we in the first world are so luxuriously privileged.

*Would you describe the environment as your central concern as an activist?*

I just think what you have to do is right. If you're not doing what's right, then you're not living your life. If you're not doing that, you're living someone else's narrative. So yes, the environment matters.

*How do you balance being a student and an activist?*

I'm taking time off as a student, but I'm a registered student [at Portland Community College]. I'm preparing to go to Mexico and to Cuba right now to connect to my roots, explore

new lands, and return home with a report-back, which I like to call an "In Other Worlds" report-back.

*Could you elaborate on that?*

People can find the hashtag on facebook #InOtherWords and follow the journey... During my travels I hope to connect to more groups, collectives, and frontline communities around the narrative about direct action; taking a stance against fossil fuels and obstructing bigots and violence.

*How long will you be gone?*

From Portland, OR to Ajijic, Mexico where my family is living, to Mexico City to the Yucatan... then Cuba, then Venus, Florida. Maybe until late August, but returning for Fall term.

*Are you going to use a plane?*

No. I don't want to fly, I don't like flying. I've been to 15 countries, and I've only flown four times ever in my life. I like seeing the stars and the trees, and I like meeting new people along the way.

*Are you going to walk?*

Walk, hitchhike, some busses. I might take a bike. I want to let people know, your life could be so much fun without an airplane.

That really ties into your ideas about the fossil fuel industry, airplanes require so much fossil fuel.

Yeah true. And also, I don't eat meat. I don't eat fish or eggs. I don't drink alcohol, I don't consume any types of drugs, I don't even really drink caffeine.

*I don't know how you do that!*

Hare Krishna... I lived 9 months in a Hare Krishna community in South America, which I totally intend to return to one day...Activism is a service. There is no purpose in having an



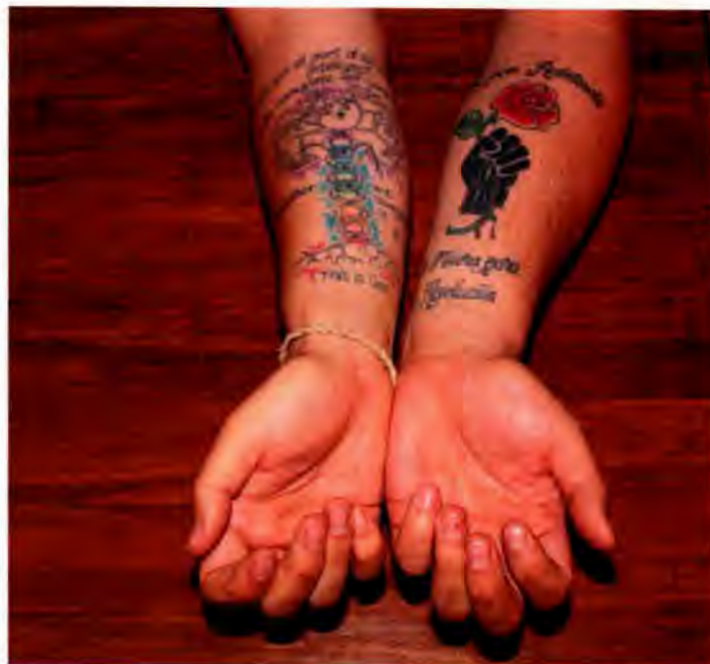
image as an activist for yourself. There is only a purpose to have an image and inspire more people, that's it. I only feel that way because of my life before Hare Krishna. I believe spirituality is very important. I don't know if Hare Krishna is real, or Jesus Christ, but it's important to have spirit in you and take direct action seriously.

*Would you say that your past experiences have helped you hone your skills as an activist?*

Differently, because the life of struggle has led me to a life of political interest.

*Who are you planning on supporting for the Portland mayoral race?*

Jessie Spongberg for his community influence toward getting people together to help others and his direct action for social justice, and Sarah Iannarone and Deborah Hills for being the few female non-Career Politicians to run for Portland mayor ... I'm not for career politicians and I'm against the establishment..."



A close up of Zamora's tattoos / Jessica Pollard

MY TATTOOS ARE REAL VIEWS ABOUT HOW I SEE  
LIFE AND WHAT WANT TO LIVE LIFE. THEY'RE  
EMBLEMS OF MY LIFE ASPIRATIONS.

ANTONIO ZAMORA



# CALLING PEOPLE IN

## CONVERSATIONS WITH CIVILITY

JULIANA TATTOLI



Effective and respectful communication is an important internal and external skill. We often have an impressive knack for miscommunicating, being unknowingly disrespectful and/or oppressive, or just being straight-up rude. The daily task of dealing with oppressive or disrespectful people is consistently draining, as is the daily task of checking yourself before you start wrecking yourself through miscommunication.

When you want to let someone know that they've said something oppressive, you risk them lashing back at you. When you disagree with someone close to you over a significant life decision, it's difficult to reach common ground. Even the simple yet stressful task of delivering bad news can lead to making the other person extremely upset or angry if you don't approach the conversation in a gentle manner. Getting your point across, being seen as having a valid opinion, and spreading out positive vibrations in order to receive them yourself is something we all strive for throughout life.

If you're on social media, or really anywhere, you probably know what calling someone out entails. Essentially, it's a confrontation caused by differing perspectives or because someone's said something oppressive. What is considered to be oppressive is subjective, but it's generally the act of putting down someone's perceived weaknesses in a negative or offensive manner. If you want to be taken seriously by the person you may decide to call out, tackling their comment out of the blue with a strong and blunt opposing statement or insult isn't the best way to deal with it. Generally, a person acting oppressively is seeking attention/conflict, or actually does believe whatever they said. It seems like oppressive people usually don't really care to hear an opposing truth/opinion anyways. The problem is that you can't tell whether they're seeking conflict or truly expressing a negative statement, and calling someone out tends to escalate into an argument very fast, especially on social media. Fighting fire with fire isn't getting anyone anywhere. Being rude just isn't a good look, even if the other person was rude first.



A more effective way to approach an oppressive person is to call them in - or, gently provide your statement, tell them what they said was oppressive or disrespectful, and tell them WHY. The best way to start this kind of conversation is to talk privately in person, or through direct/private messages online. Avoid lashing back at an oppressive comment by insulting their character or appearance, and instead provide evidence for your opinion and approach them in a decent, reasonable manner. An irrelevant attack on a person regardless of the main argument is known as an ad hominem attack. Provoking heated, unnecessary arguments with ad hominem attacks leads to stress, is a waste of life's precious time, and isn't making anyone feel better. We all have varying opinions and come from different backgrounds. It's time to stop seeing people who have differing opinions as you as disposable. Calling people out feels just like that: like you're taking out the oppressive trash. I get it, oppression is trash, but human beings who are oppressive just need to learn. No human being is trash.

Throwing people out without considering their side of the story is how we create such horrific conflict. In a piece called "Calling IN: A Less Disposable Way of Holding Each Other Accountable" on *Black Girl Dangerous*, Ngoc Loan Tran writes that "when we shut each other out, we make clubs of people who are right and clubs of people who are wrong, as if we are not more complex than that, as if we are all-knowing, as if we are perfect. But in reality, we are just really scared. Scared that we will be next to make a mistake. So we resort to pushing people out to distract ourselves from the inevitability that we will cause someone hurt." Essentially, we really need to stop destroying each other, and just accept the fact that every human is experiencing things differently and will react differently.

Improving interpersonal communication and intrapersonal communication is crucial to both your personal and professional successes. Healthy, balanced conversation and thoughts come with improving these communication skills. Being able to approach conversation civilly maintains

your values, allows you to feel confidence when asserting what you want or need, and helps to adjust the internal cognition of an oppressive person.

The Diagnostic and Statistical Manual of Mental Disorders (DSMMD) has listed acronyms that are popular to help people successfully remember efficient interpersonal skills in psychotherapy. According to the DSMMD, an acronym provides the easiest way to recall how to maintain yourself, your emotions, and your actions during interpersonal communication. Objectives effectiveness, the skill set that helps you get what you want, is compiled into the phrase 'DEAR MAN' - meaning to Describe, Express, Assert, and Reinforce your statements, and then to stay Mindful, Appear confident, and Negotiate to improve the chances of settling an argument or a business deal. Relationship effectiveness, the skill set that helps you maintain healthy relationships, is known as 'GIVE': being Gentle, acting Interested, Validating the other's words, and utilizing an Easy manner when having unsettling discussions with your partner(s), family members, and friends.

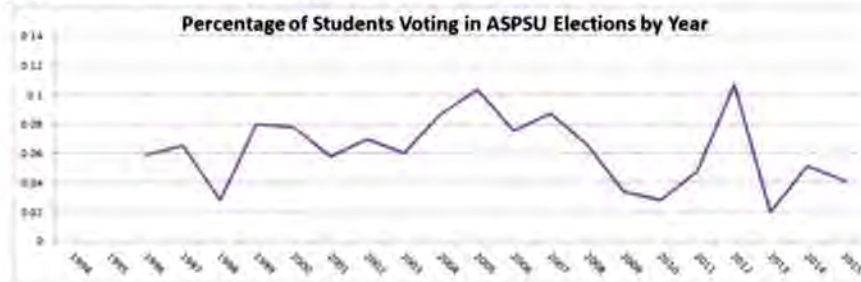
There's even an acronym that aids us in remembering to follow our own self-respect during distressing times/conversations: 'FAST.' 'FAST' suggests to be Fair, have no Apologies, Stick to your values, and stay Truthful. These suggestions can also generally be applied to improve the quality of every conversation you're ever going to have in your entire life.

Applying gestures of proper communication, appropriate compassion, self-respect, and bravery throughout daily life is helpful for the mental, social, moral, and emotional levels of both your own and your peers' souls. We all deserve better than what we've been giving ourselves and each other recently. Take a break from social media, take a breath of fresh air, and remember that we are all human, we are all so different, and we are all so important.



# ASPSU ELECTIONS

SCARLETT DISKO



Since 1946 the Associated Students of Portland State University (ASPSU) has been serving the many students who have attended Portland State. Currently they represent the interest of about 29,000 students. Every year students are given the option to vote for student body president/vice president, student fee committee members, and senators of their choice.

According to the 2016 ASPSU Voters pamphlet, "By choosing to vote, you have given yourself a powerful voice in the future of student government, which will directly affect you and your peers next year, and potentially for years to come."

Unfortunately, voter turnout is low among students, which has been the pattern for the last ten years according to past ASPSU election data.

Besides the high 10.7 percent of PSU students who voted in 2012, ASPSU election voter turnout has been dropping by about two percent since 2005 and reached an all-time low of 1.98 percent in 2013. To put that percentage into perspective, 1.98 percent is 569 students out of a total of 28,731 PSU students.

"The biggest reason to vote in general is a chance for the individual to be heard and provide guidance [to student government,]" said Nathan Claus, the Judicial Board Chief Justice. Claus is in charge of overseeing the elections. "A lot of students don't vote because they don't know the candidates." To help advertise the 2016 ASPSU elections, polling stations had free food to potentially attract more student voters. However, candidates were supposed to be soliciting students to vote for them on their own since the

only information that polling stations could provide is in the voters pamphlet.

ASPSU is the official representation of students on campus. There are a variety of projects that student government contributes to while advocating and representing the interests of students. One of ASPSU's jobs is to create the annual allocation of student incidental fees that is proposed to the PSU president Wim Wiewel. Wiewel typically accepts the plan which outlines how athletics and clubs are funded.

Other projects that ASPSU has contributed to include the Vote OR Vote campaign through the Oregon Student Association, an extensive survey on how students feel about campus safety, and lobbying to cancel the increase in tuition of last year. President Wiewel credits the student government for their particular work in the lobby against the tuition increase. ASPSU was able to help in the cancellation of a tuition increase by assisting in creating a backup plan.

The decisions made by ASPSU directly affect student life, which is why debates are held during the elections in order to inform voters on the opinions of candidates. Due to the low number of candidates in this year's ASPSU elections, there was only one debate which Claus said was well-attended. The topics of debate were tuition, Campus Public Safety, Board of Trustees, affordability on campus, minimum wage, food pantry, and plans for next year.

The ASPSU polls were opened from April 11 at 7:00 am through April 27 at 7:00 pm. Results were announced April 29 at 1:00 pm in the Simon Benson House.



# GO, GREEN! GO!

## VIKING MOTORSPORTS

J.R. WESTON



**B**ack in 2013 Quinn Sullivan was just another Viking Motorsports (VM) team member who was interested in learning more about automotive engineering. He had a love for both combustion and electric-powered cars. He joined the VM team like most members do, by looking for hands on experience working on building competitive race cars. VM's goal is to compete at the annual Formula Society of Automotive Engineering (FSAE) competition held in Lincoln, Nebraska each June. Sullivan's first competition on the VM team was in 2013, their focus was on combustion based engines, but 2013 was also the year where the FASE introduced an electric car competition. Once Sullivan and the team got to see, first hand, what electric race cars were capable of, he quickly became obsessed with them. Sullivan began devouring the 2014 rules and guidelines for upcoming FSAE electric competition. Sullivan decided to devote his Master's thesis on building an all electric race-car for the VM team at Portland State University (PSU). Through hard work and many long hours in the workshop Sullivan and the VM team were able to complete PSU's first ever all-electric race-car, which they submitted into the 2014 FASE competition. Unfortunately, due to the lack of manpower on the team, as well as a dual focus on both Sullivan's all-new electric car and traditional combustion-powered cars, the team did not do well and finished 13 out of 14.

"We didn't have all of our circuits completed and working, didn't meet the rules, didn't even have all of the components and the materials there to meet the rules," Sullivan said about his team's shortcomings that year. Sullivan further said that his team understood their shortcomings and considered withdrawing before the competition, but overall they felt "the project might not have gotten pushed to completion, and we wouldn't have acquired the knowledge from the competition, and may have made the same major mistakes." Through the trials and tribulations of 2014, the electric race car was officially in the fold for the VM team moving forward.

The VM team is a student run organization that is open to anyone who is interested in gaining hands-on experience by building competition ready race cars. Anywhere from 15-30 people make up the team at any time, which is made up of mostly mechanical engineers, electrical engineers, physics, and business majors. The VM team first participated in the FSAE competition in 2002. VM's original goal was to create a car from scratch and enter it into the FSAE competition each year. The team would start with donated parts and attempt to create a completely new design for their car each year. After four missed attempts, over several years, for FSAE qualifications, due to difficulties fundraising and attempting to create a new



design each year, the 2016 team has decided to adapt a new strategy. According to the team's website "[The team] will engage in an evolutionary process of designing, testing, and improving systems of each year's project car while utilizing already proven designs." Other shortcomings the previous teams were having included completing all the proper documentation on time, and having the car tested on weekly runs on the track.

Current VM team President, Shastina Holmes, experienced these setbacks when she first joined the team in 2015. The first thing Holmes wanted was to focus on getting her teammates to do the best that they can by providing a more responsible, communicative, focused team than in years past. Holmes said, "If you look at the breakdown points one-third is documentation and two-thirds is just racing the car, and so the goal this year was to get [all] documentation done on time, so we didn't have any late paperwork. So if we lose points for anything it is because [of] the quality of the work instead of being late, because that is not a really good reason to get points taken away." This year's team did not have a Business Major, whose job is to complete the documents section for competition, and in the past take on this portion all by themselves. Holmes saw this as an opportunity for everyone to get involved and help complete the documentation portion that is very valuable to the team's overall performance. Holmes also saw this opportunity as a way of holding each team member more responsible for documenting all things they do when working on the race cars, something leaders in the past looked over.

"This year one of our main objectives was documentation, and project management, building a better project management way of running the team. We have a wiki now that we didn't have before that we learned from another team, where designs are completed. There is a complete technical write up of it, so that when a new member comes, they can learn about what's going on with the sub system they are wanting to work on," Holmes said, "another thing that we really want to focus on [is the] cost report. [It is] one of the bigger documentation things that we have to do and we are making an Excel sheet that can be used every single year, [to make it] super easy to input numbers... it's... pretty set to what car it is. So [it is not] this whole new constructive cost report every single year [which] is pretty time consuming to do."

"The biggest difference is she takes input from everybody, we didn't have the leadership that would listen to everybody before," said Tyler Gilbert, the team's electrical safety officer, and two-year veteran on the VM team, "everyone feels like they have a voice and we are just trying to win together as a team." He also added that "...she implemented getting more things documented, designed and made it more professional, instead of something you would slap together [at the last minute], and a lot of that is documentation."

The VM team heads to Lincoln, Nebraska from June 15-18, with a reshaped focus and determination to prove that PSU can compete with anyone in the world. From Quinn Sullivan's dream, to Shastina Holmes foresight, this year's VM team is looking for unprecedented success. This year's team and the future VM teams are now officially not just looking to compete, but through particular planning and structure are looking to make an impact for many years to come. On Tuesday, April 7, a new campus group, Portland



VM team car process / J.R. Weston



# PSU STUDENTS FOR TRUMP

POLITICAL TENSION EXPLODES ON PSU CAMPUS FOLLOWING CREATION OF NEW GROUP

KASEY COLTON



Portland State Students for Donald Trump (hereby referred to as Students for Trump), had their first formative meeting in the Smith Memorial Student Union (SMSU) cafeteria. By the time this reporter arrived, protesters had already congregated outside of Smith, holding signs with slogans like “No Hate at PSU” and “Dump Trump.” But after taking a seat near the Trump group, comprised of about 11 young men wearing “Make America Great Again” hats, they didn’t seem to be bothered. They joked with each other, “why don’t they come in?”, even motioning for protesters who crowded against the windows to join them. Then Portland State University Student Union (PSUSU) arrived.

Within minutes, the room filled up with nearly 100 protesters, including members of PSUSU, 15 Now, United

Indigenous Students in Higher Education, and students not otherwise affiliated, who all surrounded the group of Trump supporters.

In a message to the Pacific Sentinel Facebook page, Fran Putnam wrote, “the protesters who came to the meeting first (PSUSU associates who had printouts of Facebook comments made by the leaders of Students for Trump) had one goal during this meeting: to stay silent about politics and to speak only when an honest question is asked.” It was unclear who engaged who first, but discussion quickly gave way to yelling between both parties.

“Things got a little out of hand when people with other goals showed up...a lot of us who planned not to speak succumbed to this hectic mob mentality,” Putnam



commented. Both sides began flinging accusations that the other was perpetuating fascist ideologies; conflict exploded when, after being continuously interrupted, Students for Trump co-founder Stephen Johnston called a protester (who wishes to remain anonymous) an “anti-fag.” This was apparently in reference to anti-fascists, also known as “antifa,” who have been vocal in their opposition to Trump. Campus Police (CPSO) was called to the scene, but an official statement released by CPSO states, “at no time did CPSO feel the need to intervene because of safety concerns and no one was hurt or arrested.”

At some point, PSUSU member Alyssa Pagan stood up and talked continuously over any attempt to interrupt her, eventually starting a “stack” in an attempt to maintain a semblance of order. The idea of a stack is simple: students could raise their hands and would be added to a list. When their name was reached on the list, they could talk, in theory, without being interrupted. Both Trump supporters and protesters were given equal opportunity, and interruption was met with opposition.

Still, several Students for Trump members have maintained that their freedom of speech and right to assemble were infringed upon. By showing up en-masse, protesters disrupted the meeting, and while the original intent was to remain silent, the protest quickly gave way to heated arguments. PSUSU members have repeatedly brought up that this meeting was held in a doorless room in a public building, and was advertised openly. According to Cornell Law’s Website, “The right to freedom of speech allows individuals to express themselves without interference or constraint by the government.” The constitution protects citizens from government—specifically congress—abusing its power, not other citizens exercising their constitutional rights to free speech in the same area. Protesters and Trump supporters alike were well within their constitutional rights to be there, and one citizen’s right to convene is another’s right to protest that same meeting.

The aftermath of this event, however, was far more explosive. Many cameras filmed the Students for Trump meeting, and by April 8, 2016, a video titled “Wackjob Commies CRASH ‘Students for Trump’ Meeting” surfaced on YouTube and circulated quickly. The five minute video cuts from over two hours of film and was used by 8chan users to help them identify and dox the anti-Trump meeting attendees. Doxing is a form of harassment

wherein private information is publically released online for malicious intent, and can include an individual’s name, home address, contact information, or even social security number. The thread has since been taken down. Protesters names were released, along with their personal social media accounts, and they began receiving death threats from people across the internet. The language of the thread was extremely racist, anti-semitic, homophobic, transphobic, and islamophobic; inciting slurs and threats towards those involved, which only worsened as more and more personal information was released. At one point, PSUSU organizer Olivia Pace’s occupational information was released, and various 8chan members indicated in the thread that they planned to call and email Pace’s employer demanding she be fired.

“My work contacted CPSO,” Pace said, “I found out in the middle of the night, as they were doing all the work to dox me and go to my job. I immediately screenshotted everything, and sent it all to my boss, and said, ‘you’re gonna get these emails... these aren’t people who have kids at Helen Gordon.’” PSUSU faced a large amount backlash on their Facebook and Twitter accounts. “Sunday was the really bad day...we were getting just constant comments and replies to comments on our page... like 10 or more an hour... people we’ve never seen before just commenting ridiculous things,” Pace said. “Honestly, it got to a point where it was more obnoxious than scary.”

Students for Trump were active on the 8chan thread, though most of the comments are anonymous; but one comment self-identified as an “admin of PSU for Trump” stated that “...The [T]rump guys were in no danger. The vast majority of us came armed in some way, if they attacked, they would have been tazed, pepper sprayed, and if it came to it, shot. We are civilized and will not put up with terrorism...these people think we’re scared of them, what they don’t realize is that we spent our entire lives learning how to shoot and how to deal with altercations,” though group leader Volodymyr Kolychev denies being aware of any armed Students for Trump members at the meeting. When asked to comment on the threats, Kolychev said that while he didn’t necessarily endorse the threats, and that “from a free speech standpoint, you [the general public] have every right to do that. They’re kind of feeling what they did to us on them.” Doxing exists in a grey area between legal and illegal, though it often violates the terms and conditions of websites. “We are aware that death



threats exist,” stated co-founder Stephen Johnston in email correspondence, “If the threatened have a problem with it, I would recommend filing a police report. We have already filed multiple ones on those who have threatened us.”

Kolychev later clarified that reports were filed to CPSO, as opposed to Portland Police.

“The media primarily has been very poor for race relations...schools around the world are teaching racist, anti-white messages, and manipulating people (primarily People of Color) into believing that whites are, by nature, the oppressor...we must protect the order of society and the rights of the individual,” Johnson said regarding problems he believes America is facing. “Trump’s solution...is to firstly put an end to political correctness. To allow people to say exactly how they feel without consequence and allow discussion among people again... Right now, our society is being morphed into a multicultural mode, allowing each and every pocket to become its own culture. It became this way for every sub-culture where we aren’t unifying, we’re splitting apart.”

A university campus owes it to its students to keep them safe, but the Student Code of Conduct mentions nothing about online threats or harassment between students. Even when fights nearly broke out, or when a “Make America Great Again” hat was snatched off a Trump supporter’s head and flung across the room, the university felt no need to intervene. Perhaps that’s because nearly everyone was within their legal rights, barring some potential minor harassment charges. What was potentially more upsetting was the resulting feeling of unease throughout campus as threats between parties intensified. The fact of the matter is, students felt unsafe on their own campus, amongst fellow students, and as the vote continues to come in, a similar feeling may begin infecting American citizens on a much larger scale. In November, the results of the presidential election will be in, and it’s unclear how the political tension will release: with a bang, or a whimper.



# NORMALIZING

## THE DESIRED

EVAN WILEY



"Her" / Warner Bros.

Something I call the Critique Solution Fallacy is the assumption that pointing out issues and attributing blame changes an issue for the better. Movies are good at this. They are akin to literature in that they portray thematic messages and put us in worlds we aren't used to. However, with the increasing prominence of movies, few films that contain any sort of social commentary go further than merely defining the issues we face as a species. This is a major loss of potential for a medium that is both introspective and popular, not only in the United States, but throughout the world. Considering the further globalization of cinema through online distribution platforms, there is no better time to exploit the full potential of movies for spreading awareness and for providing solutions.

Think of, for example, the critiques against protesting. It is often assumed that the purpose of protesting is to instigate change; however,

it is better used as an act to spread awareness. Because of this misunderstanding, it is often used incorrectly and unjustly criticized. Protesters sometimes expect their sole efforts to instigate desired changes, when in reality it often takes a combination of protesting, boycotting, divestment, and legislative influence to really see results. People often criticize protesting as well and refrain from participating because of the false expectation put upon it as a means for making change on its own.

Let's be clear, I am not criticizing movies that are dedicated to spreading awareness of an issue; I am criticizing the false expectation and the half-measure. In this situation, the solutions we refrain from mentioning can become even more problematic than the issues themselves. In other words, if a movie presents an issue without suggesting alternatives or solutions, the audience



begins to feel hopeless because they assume there is nothing they can do.

Documentaries about global warming are a perfect example. They remind people that the world is changing quickly -- that we have to do something about it -- but rarely do they provide incentives and solutions that make a valuable difference. While I should say that global warming is a systemic issue and often difficult for an individual to grasp, it does not exclude these films from the naughty list. "An Inconvenient Truth" by Davis Guggenheim with Al Gore actually advertises itself as "by far the most terrifying film you will ever see." You could understand where they're coming from—that people need to feel sufficiently afraid in order to do something, but they also need to know what to do.



"An Inconvenient Truth" / Participant Media

To transition towards narrative examples, I often reference "1984" by George Orwell, a novel known mostly for its negative depiction of our future—prophesizing a world overrun by a totalitarian government and ubiquitous surveillance. Although it is meant as a warning, it does a better job at inspiring fear in people than inspiring a desire for change. Isn't it easier to work towards what we want than to bring attention to the endless amount of what we don't want? We know what paths are life-affirming—which paths are sustainable—and they are very conceivable. It's like somebody asking you what you want to be when you grow up and responding with, "well I don't want to be

a doctor, I don't want to be a lawyer, I definitely don't want to be an accountant..." Such a response is never ending.

Scientifically speaking, psychologists have long argued that punishment is less effective than reinforcement in producing a desired behavior. This is because punishment doesn't indicate the desired behavior, it only criticizes the undesirable behavior. As such, a child under such circumstances ends up learning through trial and error, hoping to one day figure out what their parents actually expect of them. An article entitled "Rewards are Better than Punishment: Here's Why" by Jay Belsky Ph.D. in *Psychology Today* references a study regarding this theory. He summarizes the results, stating how "repeated running of the task showed that performance improved substantially more when the feedback was positive in the case of the younger children, telling them they did well when they did, rather than negative, telling them that they did poorly when they did." This adequately applies to films in that we must focus on our desired circumstances and encourage the behavior or mindset we deem appropriate, namely accuracy and ethics.

Science-fiction films are usually terrible at this because it is a genre almost entirely defined by a representation or prediction of our future. Nowadays, the genre is too widely applied, often generalizing dystopian and post-apocalyptic movies within the same category. Movies like "The Hunger Games," "Elysium," "Oblivion," "Snowpiercer," "Divergent," and "Maze Runner" are based in future dystopian worlds or the lack of any world at all, presuming a future of continued destruction, totalitarianism, war and/or environmental catastrophe. A movie like "Interstellar" does a better job by having a more positive depiction of the future being that it is predicated on ideas of curiosity, love, exploration and a destiny of interplanetary human existence. While "Interstellar" has a significantly lighter depiction of our future, it falls short in its reasoning—that "we aren't meant to save the world, we're meant to leave it."



Recently I was able to summarize my solution to such problems. It came to me after hearing critiques about the depiction of minorities in films. Films that are diverse end up depicting minorities in situations that over-emphasize their stereotypical role as minorities. Stories with black or African-American leads are often stories of growing up in poverty, facing racism, falling into gang-violence or all of the above. Often, movies with LGBTQ leads or female leads also focus heavily on their roles in relation to the rest of society. Therefore, the most progressive films are the ones written for roles that counteract such stereotypes by taking place in normalized circumstances. In other words, a movie with female lead doesn't have to be about feminism; a movie with a LGBTQ lead doesn't have to be about sexuality; a film with a black or African-American lead doesn't have to be about race, and so forth. Movies that follow these guidelines are the ones that don't stick out to you as socially progressive and therefore, you get used to the idea. Kara Brown captures this problem nicely in her article in Jezebel "I'm So Damn Tired of Slave Movies", stating that "It's obvious at this point that Hollywood has a problem with only paying attention to non-white people when they're playing a stereotype."

"Mad Max: Fury Road" is a great example to the contrary. It is widely considered one of the most intense and action-packed movies of 2015, and while I should comment on its negative depiction of the future, the point is that it consists of feminist themes and a female lead. That's right, Max is NOT considered the main character of the film. The concept surrounds a top lieutenant, Furiosa, who revolts against the warlord leader of her post-apocalyptic community by freeing a group of women who were exploited and highly oppressed as "baby-makers." It's actually more on-the-nose than it could have been, but the action and fast-paced plot are enough to keep the viewers' focus on the story. In such a way, the audience is not distracted by a female lead saving a group of women from an evil male dictator. That's the key, that it becomes a norm, as it should be, for women and minorities to be represented as more complex

and capable than their stereotypes may indicate. In "Fury Road," stereotypes of women being weak or highly dependent upon men are counteracted in multiple occasions. In fact, Max becomes more dependent upon Furiosa for his survival than the other way around. In addition, such a tactic of "normalization" can trick those who are opposed to seeing certain films into realizing that they can still enjoy a movie even with a lead who doesn't reflect their demographic. If women can stand to watch male-led films (disproportionately so), then men can stand to watch female-led films.



"Mad Max: Fury Road" / Warner Bros.

The same concept of normalization applies to science-fiction films. We must address our desired future while maintaining an emphasis on character-based storytelling. First, it should be said that science-fiction films over-emphasize the environmental circumstances in which their characters exist. Worst of all is when films feel the need to describe what has happened to the world before we're even introduced to the characters (usually seen in post-apocalyptic films). Furthermore, the emphasis on the environmental circumstances is almost always negative. It is as though science-fiction writing exploits negative environmental circumstances as a way to raise the stakes for a character's story arc. This is well justified by the Hero's Journey, in which a protagonist confronts and overcomes an external problem that tends to take place on macro scale, namely a problem concerning an entire nation, the world or the universe. This is not a trend so much as it is a tactic that has allowed writers to get away with telling stories that are not even remotely



character-based.

The movie "Her," written and directed by Spike Jonze, is a great example of a drama that takes place in a futuristic Los Angeles. The setting isn't random though; while the film is considered a romantic drama, the futuristic setting remains necessary to justify the advanced A.I. operating system in which main character falls in love with. That being said, the film isn't about artificial intelligence or what the future is like, the film is about love and loneliness. Andrew Armano of The Daily Beast writes in his article, "How 'Her' Gets the Future Right," that while the story arc in "Her" is pretty standard, it's depiction of the future, particularly that of robots and A.I., is very different from previous movies of the sort. Armano goes on to say "The difference, I think, is what ends up going wrong in Jonze's brave new world. Samantha doesn't kill Theodore. She doesn't enslave him. She breaks his heart." If we regain the emphasis on the human experience in science-fiction films and refrain from negative depictions of our future, we will subconsciously remember that we are not, in fact, doomed. And by adopting that mindset, we will contribute to a self-fulfilling prophecy of a positive future instead of a dystopian or apocalyptic one.

I am talking both to filmmakers and viewers because the industry is a two-way street -- it is supply and demand. We must recognize that even with good intentions there are unintended consequences. Again, my point is not to dissuade, discourage, or eliminate films that bring awareness to social or environmental issues; it is to encourage all of us, filmmakers and viewers alike, to follow through. Put the Critique Solution Fallacy in your head as half-measure and remember the tactic of normalizing what you wish to see in the world.



"Her" / Warner Bros.

I FEEL LIKE I CAN BE  
ANYTHING WITH YOU

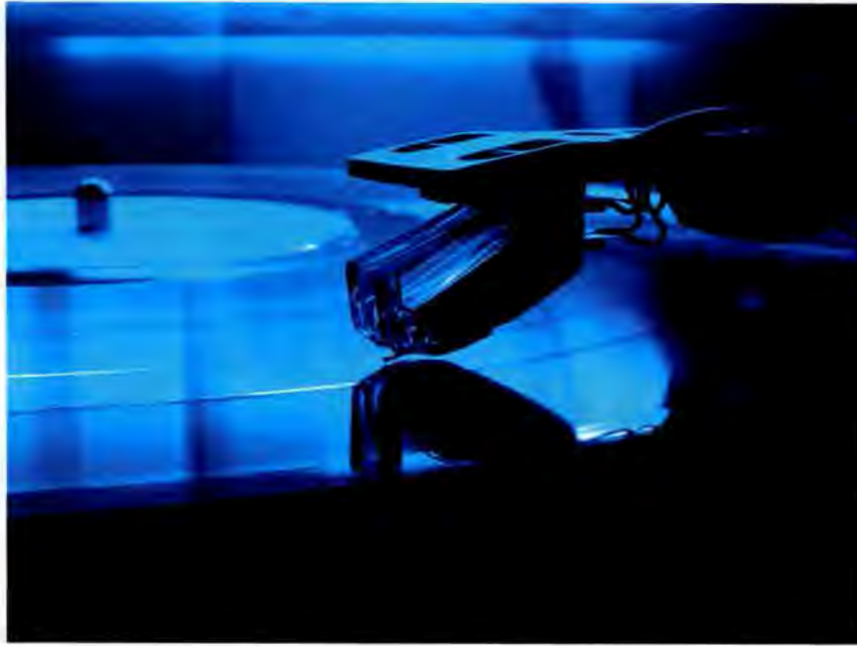
"HER" / WARNER BROS.



# BEST INVENTION EVER

RECORD STORE DAY

SCARLET DISKO



Needle on spinning vinyl/ Moehre, Wikimedia Commons

While Record Store Day may just be another day at work for some of the individuals behind the counters, it has become more of a celebration for music lovers. Thousands of retailers around the world participate in this annual event. Record Store Day is a day for fans of all types of music to come together and share their love for the industry as well as increase vinyl appreciation.

Since the mid-1990s, vinyl album sales have faced a major decline, according to the historical Nielsen Soundscan and Official Charts Company/BPI data. Sales reached an all-time low in 2005 and 2006.

The rise of digital download in the late 1990s and early 2000s sparked the decline of vinyl as the

ability to share (or steal, depending on whom you ask) music digitally rose to prominence with the creation of software like Napster and Limewire. In addition, individuals could download select songs instead of purchasing the entire album. Terry Currier, the owner of Portland's oldest record store, Music Millennium, shared that record stores began closing as they lost older customers who grew up with vinyl. A new generation of customers was replacing them that were using cassettes, CDs, or mp3s instead. Naturally, the decline of the record stores followed the decline of the vinyl record and by 2010 only 1,800 remained—down from as many as 7,500 record stores in 2002, according to Currier.

When Currier first started seeing the popularity of



vinyl decrease, he co-founded the Coalition of Independent Music Stores (CIMS) to create a support system for record stores around the county. Record stores that are connected to the coalition attend an annual convention where shop owners exchange marketing ideas and strategies to excite customers. CIMS, along with two similar coalitions, Alliance of Independent Media Stores (AIMS) and Music Monitor Network, came up with the idea for Record Store Day in 2007. "The media had been painting a picture that independent record stores were going away. The reason for Record Store Day was to try to tell a story to the public through the media that record stores still existed," said Currier.

The three coalitions asked major record labels to create "cool product," such as limited edition album covers that came with fun stickers and posters, to make the customers want to buy the actual album, instead of download it. The first Record Store Day was a pivotal point that initiated the growth of the media-claimed vinyl revival. "Business doubled that day," said Currier. The amount of new albums released on RSD continues to grow with a total of 370 official titles at the 2016 RSD.

"Record Store Day is an opportunity to help people find new records and make sure record stores stay alive," said the owner of Jackpot Records, Isaac Slusarenko, when asked what RSD meant to him. Since the start of this event, vinyl sales have faced a growing market comeback with one million 12" albums sold in 2007 for the first time in three years.

"It's great to see the younger generations getting into vinyl and actually sitting down to listen to an entire record again," said Currier. With the invention of the CD people stopped giving their whole attention to the album as CDs last longer. Some CDs are up to 70 minutes in length which is too long to capture the listener's attention; one side of a record is only 15 or 20 minutes.

Currier reflected on how people used to put a record on and listen to it as they read over the album cover and understood who produced it, wrote the lyrics, played the instruments, and sang the songs. The attention of the listener could stay focused

IT'S GREAT TO SEE THE  
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AGAIN



# THE EVOLUTION OF MUSIC SOFTWARE

JEREMY KING



Think of the last time you went to see a movie with an orchestral soundtrack that left you utterly captivated; something that sounded larger than life, swelled with emotion, and filled the cinema with sound. Something that captured your imagination.

Chances are, you didn't imagine there being a very strong possibility that all of that majestic noise -- from booming brass ensembles to intricate string articulations and every nuance in between -- may very well have been brought to life not by a full orchestra, but rather, a single human being sitting behind a single keyboard.

Over the course of the last several years, the digital technology available for composers has advanced to an incredible degree; from sample libraries of pre-recorded acoustic instruments and ensembles to increasingly complex Virtual Studio Technology (VST), there's no shortage of high-end tools at the aspiring or professional composer's disposal.

"Most soundtracks on television you hear were not only composed by one composer, but were also sequenced and recorded using digital instruments. In 2001, digital MIDI [Musical Instrument Digital Interface] instruments that attempted to sound like real instruments came across as cheesy and fake," writes Bill Zuckerman of Music School Central. "[W]ith incredible advances in products from companies like the Vienna Instruments collection, composers can mimic the sounds of real instruments in stunning fashion."

With little more than a MIDI enabled controller -- typically in the form of a keyboard, though other options do exist -- an array of sample libraries from popular developers such as Spitfire, Cinesamples, 8Dio, ProjectSAM, and the Vienna Symphonic Library -- and a knack for composition, it's entirely possible for the modern composer to stand in for the entire orchestra.

"Until the 1980s, a film composer was defined



more or less as a classically trained composer who utilized orchestral acoustic instruments in order to produce music for media", Zuckerman said. "In today's world, very few composers are given the resource of a live orchestra to perform on a film or television score."

More specifically, it was the late 80s and early-to-mid 90s -- a time that marked the introduction of the first wave of software and MIDI-compatible Digital Audio Workstations (DAWs) like Digidesign's Studio Vision and, by 1996, Steinberg's revolutionary VST format -- that brought about this gradual shift in what defined a composer.

"...my first attempts at composition [date] back to 1999", said João Guerra, composer for Druid Gameworks upcoming Witanlore: Dreamtime. "At that time, sampling technology was something that required very expensive pieces of hardware, [which was] out of reach for someone on a low budget like myself. It was then that I was introduced to the [DAW] world with Cakewalk during college. Having both audio and MIDI on the same engine was both new and exciting, even if the sounds of the latter were restrained to the general midi bank sounds of the soundcard, or an external sound module if you were lucky enough."

The turn of the millennium brought with it numerous innovations that further improved upon the accessibility, flexibility, versatility, and overall playability of all things digital audio; one of the more notable being the implementation of round-robin sampling.

"Simply put, [round-robin sampling is] a method that sample developers use so that when you hit the same note on your keyboard—e.g. a 'D'—and then play it again, a different recording of that same note plays", writes Gareth Coker in a tutorial on how to achieve greater realism using sampled string libraries.

Though it may not sound inherently impressive, round-robin sampling, for many composers, represented an incredible leap forward in terms of

musical flexibility, bringing sampling technology one step closer to the real thing.

"It's one of those simple ideas that make a lot of sense", Guerra said. "[Having] multiple samples of the same note surely helps the composer's routines."

Other innovations in sampling that have since gone on to become fairly standard features of many libraries include legato scripting, which provides composers with the ability to transition between individual notes with seamless and unprecedented realism.

And it's these little details that have largely contributed to differentiating between what sounds 'real' and what doesn't. Within the span of just under two decades, the image of the composer has undergone a transformation that's nothing short of astonishing; the technology at his or her disposal even more so.

Perhaps most importantly, however, is that with these advances in technology, the potential for anyone interested and dedicated enough to make something of their musical inclinations is something no longer limited by a lack of accessibility.

If the "classical" composer evokes images of men in antiquated garb and fluffy white wigs writing out musical notation against the backdrop of lamp light, what, then, might the "modern" composer look like?

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# MULTIPLAYER MOTIVATION

## MMORPGs AND IDENTITY

JEREMY KING

Online Role-Playing Games, have always occupied a unique space within the history of video games. From "Ultima Online" to "World of Warcraft," these online outings present gamers with the unique opportunity of participating within arguably the most accurate virtual simulacrum of the social experience that gaming has to offer.

Nick Yee, a writer who hosted the Daedalus Project -- a long-running survey of MMORPG players between 1999 and 2004 -- aimed to tackle some of the complex and nuanced ways in which MMORPGs differed on a fundamental level from other video games.

"Popular media caricatures video games as relentless and senseless violence, so it becomes easy for non-gamers and even academics to dismiss video games as not only pointless but perhaps even dangerous to society," Yee writes. "MMORPGs, on the other hand, are surprisingly non-violent and offer many examples of complex play that involve social interaction, collaboration and long-term goals."

The overarching framework of social interaction and collaboration that provides the backbone for the majority of MMORPGs is something that even gamers with very little experience within the genre can attest to, even if only through observation.

"Play also takes on new meaning in a world where groups of strangers assemble to achieve a common goal," Yee writes. "The drama and intrigue that emerge from these chance encounters and from sustained groups, such as guilds, become the crux

of the MMORPG experience, more so in fact than the pre-designed game elements."

Perhaps more so than any other MMO, "EVE Online", developer CCP's popular spacetime MMO, thrives on these player-defined elements.

"It contains all the set pieces of space opera—moons, distant outposts, mighty dreadnoughts—but it is no ordinary video game," writes Robinson Meyer for The Atlantic. "In fact, it is like little else on the Internet in its ability to mirror the functioning complexity of the real world."

Take, for instance, the story of Sean Smith. An IT worker for the U.S State Department who, on September 11, 2012, lost his life in an attack on the U.S embassy in Benghazi, Libya, Smith was renowned as one of EVE Online's most cunning diplomats. Under his avatar's alias, "Vile Rat," Smith relied solely on his wit and intellect, not force, to advance; he employed persuasion, complex schemes, political coups, and even went as far as to fake an act of 'treason' to infiltrate an enemy faction for months on end.

And while Smith's real-world ambitions may not have extended into the realm of diplomacy, the same could not be said for Vile Rat, who started up his own wing dedicated to diplomacy -- the Corps Diplomatie -- within his faction of GoonSwarm.

"He'd give them hypothetical situations and require them to write essays about how to solve crises. He built a corps of 10 diplomats, all of whom would meet with friends and rivals to build



relationships," writes Stephen Totilo of Kotaku. "In other words, the real-life State Department employee started a State Department in ["EVE"]."

Certainly, there is the undeniable element of fantasy and escapism at play here -- "EVE Online", after all, is a deeply-realized sci-fi universe filled with thousands and thousands of players vying for dominion. But the parallels between Smith's online persona, however exaggerated, and the 'real' Smith raises the question; how much of Vile Rat was there in Smith to begin with?

"For some players, the avatar becomes a purposeful projection or idealization of their own identity, while for others, the avatar is an experiment with new identities", writes Yee in an analysis on one's online avatar and identity. "Introverted players tend to create characters that are projections or idealizations of themselves, while extraverted players tend to experiment with new identities through their characters."

While the thought of complex identity formation and motivations may seem bizarre to those whose experience within the realm of MMOs is derived primarily from time spent killing cows and chopping down trees in "RuneScape Classic," the creative capacity for expression inherent within the genre -- coupled with the relative anonymity of online play -- provides fascinating insight into the minds of these players.

"Whatever MMORPGs are, or will become, one thing is clear", writes Yee. "They are not just games."

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by Vee Qian



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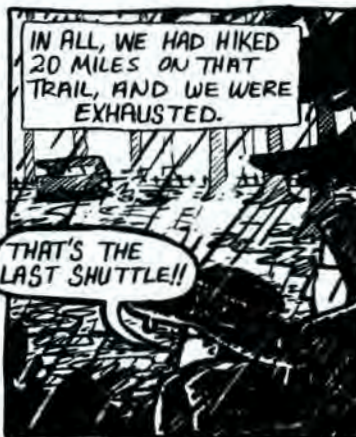
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